DOCUMENT RESUME

ED 368 197 FL 021 973

TITLE	Portfolio Assessment in Foreign Language, Pilot Project.
INSTITUTION	Evansville-Vanderburgh School Corp., Ind.
PUB DATE	93
NOTE	62p.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Class Activities; Classroom Techniques; Elementary Secondary Education; *Evaluation Criteria; *Portfolios (Background Materials); Program Descriptions; Second Language Instruction; *Second Languages; *Student Evaluation

ABSTRACT

Guidelines for teachers to use in creating and evaluating second language students' portfolios, as a method of assessing student work, are outlined. The guide begins with a brief statement of the philosophy underlying use of student portfolios and an overview of what a portfolio is. Subsequent sections offer suggestions for: portfolio contents (general content, specific classroom activities for beginning and advanced level language students); assessment criteria (general principles, useful evaluation instruments, and sample evaluation forms for use by both teachers and the students themselves); class and group activities to be used at the culmination of the portfolio project, including discussions, panels, convocations, presentations, exhibitions, parent evenings, formal student review, formal teacher review, and plans for retention or disposal of portfolios; comments of the pilot project committee; and samples of student work. Contains 16 references and a 9-item annotated bibliography. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 368 197

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Sandra Singer
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

EVSC
1 S.E. Ninth Street
Evansville, Indiana 47708

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
Minor changes have been made to improve reproduction quality.
Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

FL021973

BEST COPY AVAILABLE

Portfolio Assessment in Foreign Language Pilot Project

Board of School Trustees

Mrs. Pat Bell, President
Mr. Paul T. Gamblin, Vice President
Mr. Gary Smith, Secretary

Mr. John L. Deem
Dr. Mary Eleanor Nicholson
Mr. Robert G. Padgett
Mr. Gerald E. Summers

Dr. Phillip Schoffstall, Superintendent

Sandra A. Singer, Supervisor of Foreign Language,
Staff Development and Special Programs,
Committee Chairman

Pam Boyer-Johnson, Teacher - German, Japanese, Spanish
Harrison High School

Darlene Dycus, Foreign Language Department Head and Teacher
German - Central High School

Kathleen Shipley, Teacher - French, English
Reitz High School

Jamie Tooley, Teacher - French, Spanish
Bosse High School

1993

Portfolio Assessment Pilot Project

1. Philosophy and Introduction 1

2. Portfolio Contents 5

3. Assessment Criteria 11

4. Culminating Activities 41

5. Pilot Committee Comments 44

6. Samples 45

7. Bibliography 56

PHILOSOPHY

Because the current student is completely different from the student of even ten years ago and because recent research has shown that students learn in different ways, alternative forms of assessment have been developed. Portfolio assessment is a form of alternative authentic assessment developed to help the student and teacher combat the problem of traditional testing as a factor in failure.

Portfolio assessment is a "window" into the students' minds, a means by which both teachers and students can understand the educational process at the level of the individual learner.

Since foreign language now draws from a broader base of the student population than in the past, portfolio assessment is an effective addition to traditional forms of assessment; it is not simply a replacement.

INTRODUCTION

Portfolio assessment research and development have been completed with respect to the following areas: rationale for use; definition of portfolios; portfolio assessment; physical characteristics.

The following is a compilation of excerpts from research articles concerning these aspects of portfolio assessment:

RATIONALE:
Why use portfolios?

A. Workforce Legislation may require portfolios for students in grades 4, 8, and 10 for the 1995-96 school year.

B. An increasing number of colleges and universities are asking students to submit portfolios as part of entrance requirements. Some schools are even asking faculty to assess their teaching with portfolios.

C. The pieces chosen for a portfolio can be used as tools for gaining a more powerful understanding of student achievement, knowledge, and attitudes.

D. Portfolios can be used to help students assess their progress; to assist teachers in making instruction decisions; to communicate with parents, administrators and the public; and to help educators assess their progress toward curricular goals.

DEFINITION:
What exactly is a portfolio?

A. A portfolio is more than just a container full of "stuff." It's a systematic and organized collection of evidence used by the teacher and the student to monitor growth of the student's knowledge, skills, and attitudes in a specific subject area.

B. It is a purposeful collection of student work that exhibits the student's efforts, progress, and achievements in one or more areas.

C. The portfolio holds what students judge to be their best work. It is a container of evidence of a person's skills.

D. From the assessor's perspective, the portfolio represents evidence of student performance on a given range of categories or genres of work.

E. The portfolio exhibits what a student can do, rather than displays his mistakes.

F. The portfolio is a deliberate, specific collection of accomplishments that can be used in the classroom to bring students together to discuss ideas and provide evidence of understanding and accomplishment.

ASSESSMENT:
How are portfolios assessed?

A. The key to scoring a portfolio is in setting standards relative to the teacher's goals for student learning ahead of time.

B. Portfolios can be evaluated in terms of standards of excellence or on growth demonstrated within an individual portfolio, rather than on comparisons made among different students' work.

C. Teachers establish an evaluation scale listing a progression of performance standards to be met and examples of the kind of work that is representative of each of these levels of achievement.

D. Teachers identify what students should demonstrate at each level; then they describe what constitutes inadequate, satisfactory, and exemplary work.

E. Assessment must provide for active, collaborative reflection by both teacher and student.

F. Assessment should be done to assess the process of learning over time.

PHYSICAL CHARACTERISTICS:
What are the specific physical characteristics of the portfolio?

A. It is like a large expandable file folder that holds the following:

1. Samples of the student's work selected by the teacher or the student

2. The teacher's observational notes

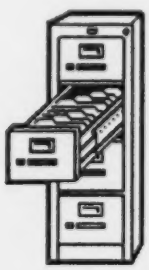
3. The student's own periodic self-evaluations

4. Progress notes contributed by the student and the teacher collaboratively

B. The range of items is almost limitless, but may include the following:

1. Written responses to reading
2. Reading logs
3. Selected daily work
4. Pieces of writing at various stages of completion
5. Classroom tests
6. Checklists
7. Unit projects
8. Audio tapes
9. Video tapes

C. The key is variety, so that teachers, parents, students, and administrators can build a complete picture of the student's development.



PORTFOLIO CONTENTS

General topics

A portfolio is a collection of materials selected for a specific purpose. A portfolio might contain:

- students' written work
- students' reactions, journal entries, reflections, feelings, projects, investigations, problems
- creative expressions (art, audio and video tapes, photographs)
- computer readouts and disks
- collected data entries and logs
- group assignments and ideas
- rough drafts and polished products
- selected samples of specific content presented over time
- selected classroom tests
- checklists of requirements determined by teachers and students
- table of portfolio contents

Specific Classroom Activities

*Suggested content and /or focus
+Format W=written, A=audiotaped
V=videotaped, Vi=visual
C=computer disk

Beginning Levels (1-4)

1. Using communication objectives for a specific chapter, record oral responses meeting these objectives. [A]

2. Write journal entries from several simple sentences to entire paragraphs using each chapter's theme. (Growth in grammar and content) [W]

3. Read and record dialogues from each chapter. (Growth in pronunciation) [A]

4. Create dialogues using chapter vocabulary and grammar concepts. (Growth in fluency, pronunciation and grammar.) [W,V]

5. Create games using vocabulary, culture and grammar. [W,C]

6. Complete cultural research projects in English dealing with chapter cultural themes. [W]

7. Keep a log for a set period of time and record references or evidences of the language from each day. Examples: "We had quiche for lunch." "A mosquito bit me today." (Cultural influence) [W]

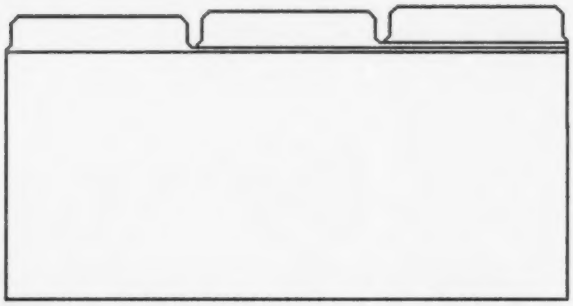
8. Draw pictures illustrating the teacher's oral descriptions of scenes using vocabulary from each chapter. A written copy of the teacher's description is included with the student's drawing. (Growth in listening comprehension.) [Vi]

9. Dictate teacher-directed readings. (Listening comprehension) [W]

10. Create a situation in which commands are given and acted out. For example, one student plays the director and commands an actress and/or actor to do specific activities. (Commands for regular and reflexive verbs) [W,V]

11. Write letters to pen pals within or outside the school. Include copies of original letters and response to letters received. (Growth of language usage.) [W]

12. Design a fashion show using colors, adjectives and clothing. [V]



Specific Classroom Activities

*Suggested content and /or focus
+Format W=written, A=audiotaped
V=videotaped, Vi=visual
C=computer disk

Advanced Levels (5 - 10)

1. Write an opening letter to the teacher explaining what you will learn, what you want to learn, what you expect to do, etc. (future tense)*
[W]+

2. Write an interview (10-20 questions) dealing with any person or subject. Tape record the questions. Expand the assignment by having students answer prerecorded or live questions. (review question words prior to this activity)
[W,A,V]

3. From a teacher-created list of themes, write three entries and audiotape two different themes a week. Students select one taped and one written theme each week to enter into the portfolio. At the end of each grading period, students write separate self-evaluations for the written and taped selections. (Growth in speaking and writing) [W,A]

4. Respond spontaneously to teacher-created oral situations. Examples include shopping, asking directions, problem solving, telephoning, etc. (Listening comprehension and oral response skills)
[V]

5. Select projects like giving a weather report, having your laundry done, going to the emergency room, getting your hair done, ordering food, etc. Students create the situation and present it. (Use of specific vocabulary, spontaneous communication, problem-solving)
[V]

6. Read a piece of literature and complete related projects, including character analysis papers, drawings of the characters, oral explanations of the drawings, family trees of the characters, a puppet show of a scene from the literature, paper about cultural customs learned from the literature and an English modern-day version of the story. (Growth in understanding literature) [W,A,V]

7. Write a review of a novel, short-story or article. [W]

8. Create a class newspaper. (Use of sentence structure and grammar.) [W]

9. Keep a journal of personal feelings, reflections and problems and enter student-selected entries into the portfolio. [W]

10. Present a photo-essay. [V]

11. Create games using vocabulary, grammar and culture. [C]

12. Create a tape in the target language based on English research about famous figures in music, art, science, etc., using background music of the composer, background artwork of the artist, etc. Expand the activity with peer review and summation (Expansion of cultural knowledge) [V,A]

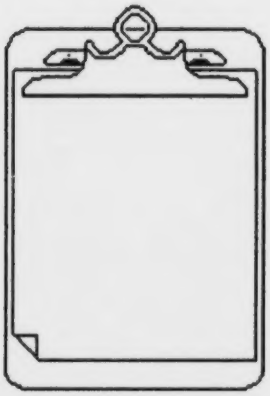
13. Create a play based on television, cinema, theater or literature. Expand by using peer critique. [V]

14. Write a lesson plan and teach a class. [W,V]

15. Develop an "in-school field trip." Design background sets and signs. Write assignments for the students participating in the field trip. (Knowledge of target city, use of language) [V,Vi]

16. Write and record a report based on cultural research. [W,V]

17. Design an arts & crafts project and record the instructions for making it in the target language. Students exchange cassettes and create the project based on what they hear. (Listening comprehension)
[W,V,A]



ASSESSMENT CRITERIA

A. **Reflective questions - Getting Started:**

1. How does assessment using portfolios fit in with other formal and informal classroom assessment?

2. If portfolios will be used to evaluate programs or to formally document student learning, how can the progress shown in the portfolio assessment show general group status and progress?

3. What is the role of students in assessment?
   How will student self-assessment be used?
   If others rate student performance, how will these results be used with students?

4. How can portfolios be assessed? Assessment implies a judgement of quality. What are the scoring criteria for making these judgements?

5. How will the teacher and student be sure that the portfolio contains a representative sample of the type of work a student can do? How will the teacher and student be sure that the sample of work obtained is a good indicator of "communication competence?"

6. How often will portfolios be assessed? What grade value will be assessed?

7. How will the effectiveness of the portfolio assessment process be evaluated? Did the portfolio show progress toward the goals represented in the instructional program?

B. **Evaluation Instruments:**

1. Teacher Assessment
2. Personal Assessment
3. Collaborative Teacher-Student Assessment
4. Peer Assessment

C. **Portfolio Evaluation:**

1. The key to scoring a portfolio is in setting standards relative to the teacher's goals for learning ahead of time.

2. Portfolios can be evaluated in terms of standards of excellence or on growth demonstrated within an individual portfolio, rather than on comparisons made among different students' work.

3. Teachers establish an evaluation scale listing a progression of performance standards to be met and examples of the kind of work that is representative of each of these levels of achievement.

4. Teachers identify what students should demonstrate at each level (see curriculum guide proficiency statements); then they describe what constitutes inadequate, satisfactory, and exemplary work.

5. Assessment must provide for active, collaborative reflection by both teacher and student.

   a. External criteria - The teacher can impose external criteria, a checklist, for example: two best pieces chosen during a 6-week period from the student's workfolio, 6-week evaluations of process and product; end of semester evaluation; and a project of teacher and/or student choice.

   b. Internal criteria - The student can impose internal criteria by determining which pieces to include for his/her own reasons.

6. Assessment should be done to assess the process of learning over time.

D. **Samples of Evaluative Mechanisms:**

1. **Sample A** - Self Analysis of Writing. This may be adapted to assess other language skills.

2. **Sample B** - Skill Sheet

3. **Sample C** - Peer Response Sheet - May be adapted to assess other language skills.

4. **Sample D** - Student Self-Assessment Questions

5. **Sample E** - Teacher Assessment Questions

6. **Sample F** - Student "Portfolio Assessment and Reflective Evaluation" by Japanese 1 student

7. **Sample G** - Criteria Rating Scale for Writing Evaluation

8. **Sample H** - ACTFL Proficiency Guidelines
   A numerical scale may be assigned for each proficiency level for the various skill categories, e.g. Novice-low: 0-3; Novice-mid: 4-7; Novice - High: 8-10.

9. **Sample I** - Guidelines for Student Responders on Portfolio Peer Roundtables

10. **Sample J** - Supportive and Reflective Sentence Starters

11. **Sample K** - Connecting and Furthering Sentence Starters

12. **Sample L** - Scoring Packet

Evaluation Sample A

SELF ANALYSIS

STUDENT_____Date_____

TITLE OF PAPER_____

THE GREATEST STRENGTH(s) OF THIS PAPER:

_____

_____

I HAD THE MOST DIFFICULTY WITH:

_____

_____

I RECEIVED THE MOST HELP FROM:

_____

_____

AN AREA OF WRITING I NEED TO WORK HARDER ON IS:

_____

_____

RATE EACH AREA OF YOUR PAPER (5 HIGHEST, 1 LOWEST)

_____CONTENT

_____ORGANIZATION

_____GRAMMAR

_____APPEARANCE

_____THE GRADE I FEEL I DESERVE FOR THIS WORK.

_____
(STUDENT SIGNATURE)

Evaluation Sample B

Name _____

Period _____

Skills Sheet

Piece Title	Skills Learned	Date of Piece	Strengths	Weaknesses

Evaluation Sample C

Peer Response Sheet

Author of Sample _____.

1. Summarize your reaction to this portfolio sample in one or two sentences.

2. The things I liked best were:

3. The things I liked least were:

4. Skills and progress evident in this sample.

5. Suggestions for improvement.

6. Grade and rationale.

Evaluation Sample D

Student Self-Assessment Questions

What?

1. What did I do, step-by-step?
2. What models and standards did I use to guide my work?
3. What personal educational goals was I working on?

So What?

1. What was important, valuable or interesting about this work for me personally?
2. What new thoughts, knowledge or understanding did I develop?
3. In what ways does this work show evidence of my progress and level of education.

Now What?

1. What might I have worked on more or done better?
2. What could have been done by others to facilitate this work?
3. Based on this work, what new questions or goals do I think are next for me?
4. Based on this experience, what has changed for me?

Evaluation Sample E

Teacher Assessment Questions

What?

1. What did the student do, step-by-step?
2. What did the student learn, step-by-step?

So What?

1. What was important, valuable or interesting about this unit of work?
2. What new thoughts, knowledge or understanding did the student develop?

Now What?

1. What might the student have worked on more or done better?
2. What could have been done by others to facilitate this work?
3. Based on this work, what new questions or goals does the student think should be next?
4. Based on this unit, what has changed for the student?

Evaluation Sample F

PORTFOLIO ASSESSMENT AND REFLECTIVE EVALUATION:

1. **Select 1 to 3 pieces in the file that represent your progress in class. Staple these papers to this sheet and explain below how these papers indicate this progress. Explain strengths and weaknesses as indicated in these papers.**

    1. Hiragana review sheet - I chose this paper, because I feel that Hiragana has come the easiest to me out of everything. I like doing it because it's somewhat of an art. I probably spent more time on Hiragana than anything else. I think this paper shows how much time I put into learning the characters. I knew most of them and didn't have to look back in the book much.

    2. Chapter 5 translations - I chose this paper, because it shows that I know my vocabulary and I really figured out the sentence structure. It also shows that I looked over little things without thinking though. I think this paper probably made me study everything for the test, even what I thought I already knew.

    3. Geography of Japan - geography is my absolute worst subject in school. It is always so hard for me to learn geography. I put so much time into this paper and learning where the countries were and about Japan. It took so long and it really got on my nerves, but I made myself learn it, so I could get a good grade on a geography test for once. After I did this paper, I went back and used it for a study guide for the test. I got an A on the test (although I missed a couple of easy ones) which shows how important this paper was to me and to my grade.

2. **Listing: List what you feel you have learned about the foreign language and/or culture during this time frame.**

    I have learned that Japanese sentence structure is awkward. Japanese is not like any other language. It is harder because it has absolutely nothing to do with English and there is so much to learn, but the things we learn are new and different and that makes it fun. The Japanese culture, I feel, is so much better than ours. People have much more respect for other people than Americans. The school system is much different. Japanese work very hard and very long hours. They are overpopulated, but it seems like they've learned to live with everything, and they don't complain much.

3. **Comment on your contribution to your learning experience of this foreign language:**

    I think my biggest contribution was doing my homework. No matter what it was over, vocabulary, hiragana, etc., homework always made me learn. It is sort of like studying for me. I think it was the best thing I could do to help myself in this class.

4. <u>Comment on your Audio-Tape File:</u> **How do you feel it has contributed to your communication and/or pronunciation skills of foreign language.**

I didn't really like doing it, because I felt stupid, but I guess I have to get used to that if I want to get better at Japanese. It sort of helped my pronunciation skills, but I think the teachers help me more when they come around in class, because until they told me right, I always pronounced wrong.

5. **What overall grade would you give yourself? Take into consideration your preparation, attitude, motivation and performance. Give reasons to qualify your answer.**

Grade: _____

I did all of my homework and studied for most of my tests and quizzes which paid off, but sometimes I didn't pay attention in class when I should've, or I would be in a bad mood and not allow myself to learn.

6. **Test attached to receive the Portfolio Assessment Grade:**

1___ 2___ 3___ 4___ 5___ 6___ 7___ 8___ 9___ 10___

Evaluation Sample G

Rating	Criteria
4 = Excellent	clear, concise sentences varied sentence structure descriptive details correct mechanics and paragraphing special flair (uses imagination) superior diction (effective word choice) effective use of transition focus on topic good organization
3 = Good	focus on topic some transitions mechanical problems that do not interfere with readability clear, concise sentences some details or imagination adequate organization appropriate paragraphing
2 = Fair	lack of organization partial development of topic usually complete sentences mechanical errors that interfere with readability faulty paragraphing
1 = Poor	little or no organization inadequate length and underdevelopment many mechanical problems loss of focus on topic
0 = Unacceptable	inappropriateness illegibility no focus on topic blank page

Evaluation Sample H

ACTFL

PROFICIENCY GUIDELINES

The 1986 proficiency guidelines represent a hierarchy of global characterizations of integrated performance in speaking, listening, reading and writing. Each description is a representative, not an exhaustive, sample of a particular range of ability, and each level subsumes all previous levels, moving from simple to complex in an "all-before-and-more" fashion.

Because these guidelines identify stages of proficiency, as opposed to achievement, they are not intended to measure what an individual has achieved through specific classroom instruction but rather to allow assessment of what an individual can and cannot do, regardless of where, when, or how the language has been learned or acquired; thus, the words "learned" and "acquired" are used in the broadest sense. These guidelines are not based on a particular linguistic theory or pedagogical method, since the guidelines are proficiency- based, as opposed to achievement-based, and are intended to be used for global assessment.

The 1986 guidelines should not be considered the definitive version, since the construction and utilization of language proficiency guidelines is a dynamic, interactive process. The academic sector, like the government sector, will continue to refine and update the criteria periodically to reflect the needs of the users and the advances of the profession. In this vein, ACTFL owes a continuing debt to the creators of the 1982 provisional proficiency guidelines and, of course, to the members of the interagency Language Roundtable Testing Committee, the creators of the government's Language Skill Level Descriptions.

ACTFL would like to thank the following individuals for their contributions on this current guidelines project:

Heidi Byrnes
James Child
Nina Levinson
Pardee Lowe, Jr.
Seiichi Makino
Irene Thompson
A. Ronald Walton

These proficiency guidelines are the product of grants from the U.S. Department of Education.

Generic Descriptions-Speaking

Novice	The Novice level is characterized by the ability to communicate minimally learned material.
Novice-Low	Oral production consists of isolated words and perhaps a few high-frequency phrases. Essentially no functional communicative ability.
Novice-Mid	Oral production continues to consist of isolated words and learned phrases within very predictable areas of need, although quality is increased. Vocabulary is sufficient only for handling simple elementary needs and expressing basic courtesies. Utterances rarely consist of more than two or three words and show frequent long pauses and repetition of interlocutor's words. Speaker may have some difficulty producing even the simplest utterances. Some Novice-Mid speakers will be understood only with great difficulty.
Novice-High	Able to satisfy partially the requirements of basic communicative exchanges by relying heavily on learned utterances but occasionally expanding these through simple recombinations of their elements. Can ask questions or make statements involving learned material. Shows signs of spontaneity although this falls short of real autonomy of expression. Speech continues to consist of learned utterances rather than of personalized, situationally adapted ones. Vocabulary centers on areas such as basic objects, places, and most common kinship terms. Pronunciation may still be strongly influenced by first language. Errors are frequent and, in spite of repetition, some Novice-High speakers will have difficulty being understood even by sympathetic interlocutors.
Intermediate	The Intermediate level is characterized by the speaker's ability to: -create with the language by combining and recombining learned elements, though primarily in a reactive mode; -initiate, minimally sustain, and close in a simple way basic communicative tasks; and -ask and answer questions
Intermediate-Low	Able to handle successfully a limited number of interactive, task-oriented and social situations. Can ask and answer questions, initiate and respond to simple statements and maintain face-to-face conversation, although in a highly restricted manner and with much linguistic inaccuracy. Within these limitations, can perform such tasks as introducing self, ordering a meal, asking directions, and making purchases. Vocabulary is adequate to express only the most elementary needs. Strong interference from native language may occur. Misunderstandings frequently arise, but with repetition, the Intermediate-Low speaker can generally be understood by sympathetic interlocutors.

Intermediate-Mid	Able to handle successfully a variety of uncomplicated, basic and communicative tasks and social situations. Can talk simply about self and family members. Can ask and answer questions and participate in simple conversations on topics beyond the most immediate needs; e.g., personal history and leisure time activities. Utterance length increases slightly, but speech may continue to be characterized by frequent long pauses, since the smooth incorporation of even basic conversational strategies is often hindered as the speaker struggles to create appropriate language forms. Pronunciation may continue to be strongly influenced by first language and fluency may still be strained. Although misunderstandings still arise, the Intermediate-Mid speaker can generally be understood by sympathetic interlocutors.
Intermediate-High	Able to handle successfully most uncomplicated tasks and social situations. Can initiate, sustain, and close a general conversation with a number of strategies appropriate to range of circumstances and topics, but errors are evident. Limited vocabulary still necessitates hesitation and may bring about slightly unexpected circumlocution. There is emerging evidence of connected discourse, particularly for simple narration and/or description. The Intermediate-High speaker can generally be understood even by interlocutors not accustomed to dealing with speakers at this level, but repetition may still be required.
Advanced	The Advanced level is characterized by the speaker's ability to: -converse in a clearly participatory fashion; -initiate, sustain, and bring to closure a wide variety of communicative tasks, including those that require an increased ability to convey meaning with diverse language strategies due to complication or an unforeseen turn of events; -satisfy the requirements of school and work situations; and -narrate and describe with paragraph-length connected discourse.
Advanced	Able to satisfy the requirements of everyday situations and routine school and work requirements. Can handle with confidence but not with facility complicated tasks and social situations, such as elaborating, complaining, and apologizing. Can narrate and describe with some details, linking sentences together smoothly. Can communicate facts and talk casually about topics of current public and personal interest, using general vocabulary. Shortcomings can often be smoothed over by communicative strategies, such as pause fillers, stalling devices, and different rates of speech. Circumlocution which arises from vocabulary or syntactic limitations very often is quite successful, though some groping for words may still be evident. The Advanced-level speaker can be understood without difficulty by native interlocutors.
Advanced-Plus	Able to satisfy the requirements of a broad variety of everyday, school, and work situations. Can discuss concrete topics relating to particular interests and special fields of competence. There is emerging evidence of ability to support opinions, explain in detail, and hypothesize. The Advanced-Plus speaker often shows a well developed ability to compensate for an imperfect grasp of some forms with confident use of communicative strategies, such as paraphrasing and circumlocution. Differentiated vocabulary and intonation are effectively used to communicate fine shades of meaning. The Advanced-Plus speaker often shows remarkable fluency and ease of speech but under the demands of Superior-level, complex tasks, language may break down or prove inadequate.

Superior	The Superior level is characterized by the speaker's ability to: -participate effectively in most formal and informal conversations on practical, social, professional, and abstract topics; and -support opinions and hypothesize using native-like discourse strategies.
Superior	Able to speak the language with sufficient accuracy to participate effectively in most formal and informal conversations on practical, social, professional, and abstract topics. Can discuss special fields of competence and interest with ease. Can support opinions and hypothesize, but may not be able to tailor language to audience or discuss in depth highly abstract or unfamiliar topics. Usually the Superior level speaker is only partially familiar with regional or other dialectical variants. The Superior level speaker commands a wide variety of interactive strategies and shows good awareness of discourse strategies. The latter involves the ability to distinguish main ideas from supporting information through syntactic, lexical and suprasegmental features (pitch, stress, intonation). Sporadic errors may occur, particularly in low-frequency structures and some complex high-frequency structures more common to formal writing, but no patterns of error are evident. Errors do not disturb the native speaker or interfere with communication.

Generic Descriptions-Listening

These guidelines assume that all listening tasks take place in an authentic environment at a normal rate of speech using standard or near-standard norms.

Novice-Low	Understanding is limited to occasional isolated words, such as cognates, borrowed words, and high-frequency social conventions. Essentially no ability to comprehend even short utterances.
Novice-Mid	Able to understand some short, learned utterances, particularly where context strongly supports understanding and speech is clearly audible. Comprehends some words and phrases from simple questions, statements, high-frequency commands and courtesy formulae about topics that refer to basic personal information or the immediate physical setting. The listener requires long pauses for assimilation and periodically requests repetition and/or a slower rate of speech.
Novice-High	Able to understand short, learned utterances and some sentence-length utterances, particularly where context strongly supports understanding and speech is clearly audible. Comprehends some words and phrases from simple questions, statements, high-frequency commands and courtesy formulae. May require repetition, rephrasing and/or a slowed rate of speech for comprehension.
Intermediate-Low	Able to understand sentence-length utterances which consist of recombinations of learned elements in a limited number of content areas, particularly if strongly supported by the situational context. Content refers to basic personal background and needs, social conventions and routine tasks, such as getting meals and receiving simple instructions and directions. Listening tasks pertain primarily to spontaneous face-to-face conversations. Understanding is often uneven; repetition and rewording may be necessary. Misunderstandings in both main ideas and details arise frequently.

Intermediate-Mid	Able to understand sentence-length utterances which consist of recombinations of learned utterances on a variety of topics. Content continues to refer primarily to basic personal background and needs, social conventions and somewhat more complex tasks, such as lodging, transportation, and shopping. Additional content areas include some personal interests and activities, and a greater diversity of instructions and directions. Listening tasks not only pertain to spontaneous face-to-face conversations but also to short routine telephone conversations and some deliberate speech, such as simple announcements and reports over the media. Understanding continues to be uneven.
Intermediate-High	Able to sustain understanding over longer stretches of connected discourse on a number of topics pertaining to different times and places; however, understanding is inconsistent due to failure to grasp main ideas and/or details. Thus, while topics do not differ significantly from those of Advanced level listener, comprehension is less in quantity and poorer in quality.
Advanced	Able to understand main ideas and most details of connected discourse on a variety of topics beyond the immediacy of the situation. Comprehension may be uneven due to a variety of linguistic and extralinguistic factors, among which topic familiarity is very prominent. These texts frequently involve description and narration in different time frames or aspects, such as present, nonpast, habitual, or imperfective. Texts may include interviews, short lectures on familiar topics, and news items and reports primarily dealing with factual information. Listener is aware of cohesive devices but may not be able to use them to follow the sequence of thought in an oral text.
Advanced-Plus	Able to understand the main ideas of most speech in a standard dialect; however, the listener may not be able to sustain comprehension in extended discourse which is propositionally and linguistically complex. Listener shows an emerging awareness of culturally implied meanings beyond the surface meanings of the text but may fail to grasp sociocultural nuances of the message.
Superior	Able to understand the main ideas of all speech in a standard dialect, including technical discussion in a field of specialization. Can follow the essentials of extended discourse which is propositionally and linguistically complex, as in academic/professional settings, in lectures, speeches, and reports. Listener shows some appreciation of aesthetic norms of target language, of idioms, colloquialisms, and register shifting. Able to make inferences within the cultural framework of the target language. Understanding is aided by an awareness of the underlying organizational structure of the oral text and includes sensitivity for its social and cultural references and its affective overtones. Rarely misunderstands but may not understand excessively rapid, highly colloquial speech or speech that has strong cultural references.

Distinguished	Able to understand all forms and styles of speech pertinent to personal, social and professional needs tailored to different audiences. Shows strong sensitivity to social and cultural references and aesthetic norms by processing language from within the cultural framework. Texts include theater plays, screen productions, editorials, symposia, academic debates, public policy statements, literary readings, and most jokes and puns. May have difficulty with some dialects and slang.

Generic Descriptions-Reading

These guidelines assume all reading texts to be authentic and legible.

Novice-Low	Able occasionally to identify isolated words and/or major phrases when strongly supported by context.
Novice-Mid	Able to recognize the symbols of an alphabetic and/or syllabic writing system and/or a limited number of characters in a system that uses characters. The reader can identify an increasing number of highly contextualized words and/or phrases including cognates and borrowed words, where appropriate. Material understood rarely exceeds a single phrase at a time, and rereading may be required.
Novice-High	Has sufficient control of the writing system to interpret written language in areas of practical need. Where vocabulary has been learned, can read for instructional and directional purposes standardized messages, phrases or expressions, such as some items on menus, schedules, timetable, maps, and signs. At times, but not on a consistent basis, the Novice-High level reader may be able to derive meaning from material at a slightly higher level where context and/or extralinguistic background knowledge are supportive.
Intermediate-Low	Able to understand main ideas and/or some facts from the simplest connected texts dealing with basic personal and social needs. Such texts are linguistically noncomplex and have a clear underlying internal structure, for examples chronological sequencing. They impart basic information about which the reader has to make only minimal suppositions or to which the reader brings personal interest and/or knowledge. Examples include messages with social purpose or information for the widest possible audience, such as public announcements and short, straightforward instructions dealing with public life. Some misunderstandings will occur.
Intermediate-Mid	Able to read consistently with increased understanding simple connected texts dealing with a variety of basic and social needs. Such texts are still linguistically noncomplex and have a clear underlying internal structure. They impart basic information about which the reader has to make minimal suppositions and to which the reader brings personal interest and/or knowledge. Examples may include short, straightforward descriptions of persons, places, and things written for a wide audience.

Intermediate-High	Able to read consistently with full understanding simple connected texts dealing with basic personal and social needs about which the reader has personal interest and/or knowledge. Can get some main ideas and information from texts at the next higher level featuring description and narration. Structural complexity may interfere with comprehension; for example, basic grammatical relations may be misinterpreted and temporal references may rely primarily on lexical items. Has some difficulty with the cohesive factors in discourse, such as matching pronouns with referents. While texts do not differ significantly from those at the Advanced level, comprehension is less consistent. May have to read material several times for understanding.
Advanced	Able to read somewhat longer prose of several paragraphs in length, particularly if presented with a clear underlying structure. The prose is predominantly in familiar sentence patterns. Reader gets the main ideas and facts and misses some details. Comprehension derives not only from situational and subject matter knowledge but from increasing control of the language. Texts at this level include descriptions and narrations such as simple short stories, news items, bibliographical information, social notices, personal correspondence, routinized business letters and simple technical material written for the general reader.
Advanced-Plus	Able to follow essential points of written discourse at the Superior level in areas of special interest or knowledge. Able to understand parts of texts which are conceptually abstract and linguistically complex, and/or texts which treat unfamiliar topics and situations, as well as some texts which involve aspects of target-language culture. Able to comprehend the facts to make appropriate inferences. An emerging awareness of the aesthetic properties of language and of its literary styles permits comprehension of a wider variety of texts, including literary. Misunderstandings may occur.
Superior	Able to read with almost complete comprehension and at normal speed expository prose on unfamiliar subjects and a variety of literary texts. Reading ability is not dependent on subject matter knowledge, although the reader is not expected to comprehend thoroughly texts which are highly dependent on knowledge of the target culture. Reads easily for pleasure. Superior-level texts feature hypotheses, argumentation and supported opinions and include grammatical patterns and vocabulary ordinarily encountered in academic/professional reading. At this level, due to the control of general vocabulary and structure, the reader is almost always able to match the meanings derived from extralinguistic knowledge with meanings derived from knowledge of the language, allowing for smooth and efficient reading of diverse texts. Occasional misunderstandings may still occur; for example, a reader may experience some difficulty with unusually complex structures and low-frequency idioms. At the Superior level the reader can match strategies, top-down or bottom-up, which are most appropriate to the text. (Top-down strategies rely on real-world knowledge and prediction based on genre and organizational scheme of the text. Bottom-up strategies rely on actual linguistic knowledge.) Material at this level will include a variety of literary texts, editorials, correspondence, general reports and technical material in professional fields. Rereading is rarely necessary, and misreading is rare.

Distinguished	Able to read fluently and accurately most styles and forms of the language pertinent to academic and professional needs. Able to relate inferences in the text to real-world knowledge and understand almost all socio-linguistic and cultural references by processing language from within the cultural framework. Able to understand a writer's use of nuance and subtlety. Can readily follow unpredictable turns of thought and author intent in such materials as sophisticated editorials, specialized journal articles, and literary texts such as novels, plays, poems, as well as in any subject matter area directed to the general reader.

Generic Descriptions-Writing

Novice-Low	Able to form some letters in an alphabetic system. In languages whose writing systems use syllabaries or characters, writer is able to both copy and produce the basic strokes. Can produce romanization of isolated characters, where applicable.
Novice-Mid	Able to copy or transcribe familiar words or phrases and reproduce some from memory. No practical communicative writing skills.
Novice-High	Able to write simple fixed expressions and limited memorized material and some recombination thereof. Can supply information on simple forms and documents. Can write names, numbers, dates, own nationality, and other simple autobiographical information as well as some short phrases and simple lists. Can write all the symbols to an alphabetic or syllabic system or 50-100 characters or compounds in a character writing system. Spelling and representation of symbols (letters, syllables, characters) may be partially correct.
Intermediate Low	Able to meet limited practical writing needs. Can write short messages, postcards, and take down simple notes, such as telephone messages. Can create statements or questions within the scope of limited language experience. Material produced consists of recombinations of learned vocabulary and structures into simple sentences on very familiar topics. Language is inadequate to express in writing anything but elementary needs. Frequent errors in grammar, vocabulary, punctuation, spelling and in formation of nonalphabetic symbols, but writing can be understood by natives used to the writing of nonnatives.
Intermediate-Mid	Able to meet a number of practical writing needs. Can write short, simple letters. Content involves personal preferences, daily routine, everyday events, and other topics grounded in personal experience. Can express present time or at least one other time frame or aspect consistently, e.g., nonpast, habitual, imperfective. Evidence of control of the syntax of noncomplex sentences and basic inflectional morphology, such as declensions and conjugation. Writing tends to be a loose collection of sentences or sentence fragments on a given topic and provides litttle evidence of conscious organization. Can be understood by natives used to the writing of nonnatives.

Intermediate-High	Able to meet most practical writing needs and limited social demands. Can take notes in some detail on familiar topics and respond in writing to personal questions. Can write simple letters, brief synopses and paraphrases, summaries of biographical data, work and school experience. In those languages relying primarily on content words and time expressions to express time, tense, or aspect, some precision is displayed; where tense and/or aspect is expressed through verbal inflection, forms are produced rather consistently, but not always accurately. An ability to describe and narrate in paragraphs is emerging. Rarely uses basic cohesive elements, such as pronominal substitutions or synonyms in written discourse. Writing, though faulty, is generally comprehensible to natives used to the writing of nonnatives.
Advanced	Able to write routine social correspondence and join sentences in simple discourse of at least several paragraphs in length on familiar topics. Can write simple social correspondence, take notes, write cohesive summaries and resumes, as well as narratives and descriptions of a factual nature. Has sufficient writing vocabulary to express self simply with some circumlocution. May still make errors in punctuation, spelling, or the formation of nonalphabetic symbols. Good control of the morphology and the most frequently used syntactic structures, e.g., common word order patterns, coordination, subordination, but makes frequent errors in producing complex sentences. Uses a limited number of cohesive devices, such as pronouns, accurately. Writing may resemble literal translations from the native language, but a sense of organization (rhetorical structure) is emerging. Writing is understandable to natives not used to the writing of nonnatives.
Advanced-Plus	Able to write about a variety of topics with significant precision and in detail. Can write most social and informal business correspondence. Can describe and narrate personal experience fully but has difficulty supporting points of view in written discourse. Can write about the concrete aspects of topics relating to particular interests and special fields of competence. Often shows remarkable fluency and ease of expression, but under time constraints and pressure writing may be inaccurate. Generally strong in either grammar or vocabulary, but not in both. Weakness and unevenness in one of the foregoing or in spelling or character writing formation may result in occasional miscommunication. Some misuse of vocabulary may still be evident. Style may still be obviously foreign.

Superior	Able to express self effectively in most formal and informal writing on practical, social and professional topics. Can write most types of correspondence, such as memos as well as social and business letters, and short research papers and statements of position in areas of special interest or in special fields. Good control of a full range of structures, spelling or nonalphabetic symbol production, and a wide general vocabulary allow the writer to hypothesize and present arguments or points of view accurately and effectively. An underlying organization, such as chronological ordering, logical ordering, cause and effect, comparison, and thematic development is strongly evident, although not thoroughly executed and/or not totally reflecting target language patterns. Although sensitive to differences in formal and informal style, still may not tailor writing precisely to a variety of purposes and/or readers. Errors in writing rarely disturb natives or cause miscommunication.

Sample I

Guidelines for Student Responders on Portfolio Peer Roundtables

Below are sentence starters that will show what you, as the responder, should do after each person presents the work he or she has done for a particular portfolio sample.

As soon as a student finishes presenting, leap right in with Supportive and Reflective comments and questions. (See below.) Don't wait for the teacher or moderator to do this for you. (In fact, a good moderator will allow long, uncomfortable silences, if necessary. To avoid these empty spaces, speak up right away!) In early stages of the conversation, it's important to stay focused on the presenter's work and ideas. He or she should be doing most of the talking. Your role is to act like a mirror, reflecting back everything you are hearing from the presenter--which will then get that person to say more and more.

After you have spent a considerable amount of time "reflecting," turn to Connecting and Furthering comments and questions. (See below.) At this point, you should refer to something from your own work or learning experiences that is related to the presenter's project or set of assignments. You will probably do an equal amount of speaking at this point, because you will be comparing and contrasting what you have been learning with what the presenter has been learning.

The overall goal of this two-part conversation is to help the presenter to look as good as possible. Please do not challenge or judge the presenter. Instead, it is your job to help the presenter to focus on two things:

1) What is the outcome that this work demonstrates?
2) What is the evidence that demonstrates excellence within this outcome?

Sample J

Supportive and Reflective Sentence Starters

As soon as a presenter is finished reading or telling about a project or set of assignments from his or her portfolio, talk about this person's work. Your first job is to help the presenter keep talking. Help this student add to and improve upon his or her presentation. All comments and questions must be about the presenter and his or her work, not about you, your portfolio, or anything else. Keep focused on the presenter by limiting your comments to these sentence openers:

1. What stood out to me most from what you just said was...
2. Something you said was... [Quote as exactly as possible.] ...Is that what you said? Could you say a little more about that?
3. In general, what you seem to be saying is...
4. Would you please show us a specific part of your work to show us exactly what you meant when you said...
5. Was there anything else in your cover letters for this outcome?
6. One of the things you said more than once was... [Quote as exactly as possible.] ...Why do you think that came up so much?
7. If I were to say everything that you said in a much shorter way, I think that I'd say something like this:
8. I like the way you said...
9. What else can you think of about this part of your portfolio?
10. Let me try to "say back" everything I heard you say about what you learned from doing these projects. If I miss something, or get something wrong, correct me, please...

Sample K

Connecting and Furthering Sentence Starters

After you and the rest of the members of your roundtable committee spend several minutes reflecting back everything that you are hearing, move toward describing your own work. What have you done that is similar? What is different? How did you do the project or the assignments differently?

1. Your presentation makes me remember how I did the same assignment, except...
2. I forgot about that, but now that you bring it up...
3. What got me excited about that work was...
4. I did this too, but for me...
5. Do you also remember that guest who...
6. I agree with you. In one of my portfolio letters I wrote...
7. An assignment that you could also have included with this work was when we...
8. I want to do more work like this, don't you, because...
9. What frustrated me about this part of the semester was...
10. I think the most important part of this whole thing is...

Sample L

Scoring Packet

Includes:

1) Scoring Process Instruction

2) Scoring Criteria Chart

3) Scoring Sheets

   a) Examples of Criteria Log sheet
   b) Scoring & Rationale Sheet

Developed by the Center for Technology in Education in
Bank Street College in collaboration with
teachers and curriculum developers of New York City Schools

Steps for Scoring Work

Familiarize yourself with the criteria	Connect an idea with each heading
Read through the work	Get a feeling for the assignment and the student
Look for examples of the criteria in the work	Read the work carefully and pick out specific episodes that exemplify a criterion. Note if the episode is positive or negative (Valence, as explained below).
Give the piece of work a score for each of the criteria	Base the score on the examples you found in the work. Use the guidelines below for giving scores.
Write a rationale for each of the scores you gave	Again, base the rationales on the examples you found in the work.
Discuss your scores and rationales with another person	Make sure you are seeing the things that another teacher is seeing and that you have noticed everything.
Come to a consensus on scores	Use the chance to see through someone elses eyes to make your scores more reliable.

GIVING NUMERICAL SCORES

VALENCE RATINGS ARE ++, +, -, --

++: Episode was a Excellent Example of the Criteria

+: Episode was a Good Example of the Criteria

-: Student Missed an Opportunity to show the Criteria

--: Episode was Counterproductive to showing the Criteria

SCORES RANGE FROM 0 TO 5

0: Not Applicable

1: Poor; Mostly Counterproductive (--s), also many Missed Opportunities (-s)

2: Needs More Work; Mostly Missed Opportunities (-s)

3. Acceptable; Few Excellent (++s) or Counterproductive (--s) examples, Balance between Good Examples (+s) and Missed Opportunities (-s)

4: Good; Mostly Good Examples (+s), but allows some Missed Opportunities (-s)

5: Masterful; Most Excellent (++s) or Good (+s) Examples, few or no Missed Opportunities (-s)

SCORING CRITERIA

Thinking Skills

UNDERSTANDING

- ☐ Understanding relationships between variables and topics covered.
- ☐ Locates pertinent information to solve problems.
- ☐ Explains known principles/ concepts/theories and how they fit into work: -uses examples to demonstrate knowledge -uses relevant terminology -applies formulas accurately and appropriately -uses diagrams, and graphs appropriately.

CRITICAL THINKING/ META-PROCESSING

- ☐ Identifies the problem.
- ☐ Justifies decisions made (thinking process evident).
- ☐ Makes observations/inferences/ predictions based on the work.
- ☐ Responds appropriately to unanticipated problems.

EXTENSIONS OF KNOWLEDGE AND INQUIRY/CREATIVITY:

- ☐ Asks informed questions about the work/curiosity
- ☐ Adds aspects that go beyond what is required in original assignment.
- ☐ Puts work in a larger context or relates work to real-life.
- ☐ Uses resources creatively.

Communication/ Presentation Skills

CLARITY AND COHERENCE OF PRESENTATION:

- ☐ Uses visual aids to make explanations clear.
- ☐ Explains calculations and reviews components of final product.
- ☐ Uses clear and concise language
- ☐ Organizes materials systemati cally.
- ☐ Uses conventions that make student's train of thought evident.

PRESENTATION AESTHETICS:

<u>Written Work</u>

- ☐ Work is legible and neat; shows pride in work.
- ☐ Pays attention to details.
- ☐ Grammar and spelling.

<u>Presentations and Oral Work</u>

- ☐ Body language and poise-- addresses audience/eye contact:
- ☐ Is confident with/has ownership of material.
- ☐ Has rehearsed and/o. smooth delivery.

<u>Multimedia Presentations</u>

- ☐ Crafstmanship--Puts components of product together well.
- ☐ Uses appropriate medium or materials to convey ideas.
- ☐ Pays attention to details.

Work Management/ Interpersonal Skills

TEAMWORK (FOR GROUP WORK ONLY):

- ☐ Group members show interest in project/evidence that all members played a part in work.

THOROUGHNESS/EFFORT:

- ☐ Completes work and meets requirements of task.
- ☐ Shows evidence of hard work in quality of final product or in explanations about work.

REFLECTIVENESS:

- ☐ Exhibits awareness of work process (describes problems encountered and/or steps involved in completing work).
- ☐ Personal Voice: Explains the origins of her/his ideas-- indicates originality and ownership of work.
- ☐ Reflects on interpersonal relations within the group (when working in groups).
- ☐ Reflects on own limitations and strengths as learners.
- ☐ Points out significance of work for own learning.

Examples of Criteria

Written Presentation Interview Other :_____
Scorer:_____ Project:_____

Valence: Wonderful Example:++ Good Example: + Missed Opportunity: - Counterproductive: --

THINKING SKILLS **U**-Understanding **CT**-Critical Thinking **E**-Extensions of Knowledge	**COMMUNICATION/ PRESENTATION SKILLS** **Cl**-Clarity and Coherence **P**-Presentation Aesthetics	**WORK MANAGEMENT/ INTERPERSONAL SKILLS** **TW**-Teamwork **Th**-Thoroughness/Effort **R**-Reflectiveness

Project/Student:_____ Scorer:_____

Written Presentation Interview Other :_____

SCORING AND RATIONALE SHEET

THINKING SKILLS:

Understanding: Score: ☐

Critical Thinking: Score: ☐

Extension of Knowledge and Inquiry/Creativity: Score: ☐

COMMUNICATION/PRESENTATION SKILLS:

Clarity and Cohenerence of Presentation: Score: ☐

Presentation Aesthetics: Score: ☐

WORK MANAGEMENT/INTERPERSONAL SKILLS:

Teamwork: Score: ☐

Thoroughness/Effort: Score: ☐

Reflectiveness: Score: ☐

Other Score: ☐

Other Score: ☐

CULMINATING ACTIVITIES

I. Exhibitions of Portfolios

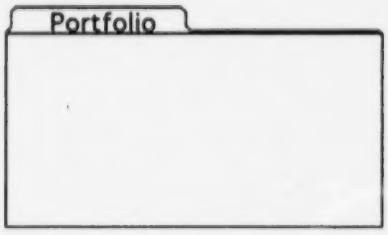
An exhibition is a demonstration by a student of real command over what he or she has learned. A portfolio exhibition should be public, personal and positive. The following are general suggestions for the format of portfolio exhibitions:

A. Roundtable discussions
B. Seminar groups
C. Panels
D. School convocation/celebration
E. Faculty meeting presentation
F. Evening of events for parents
G. Classroom presentation

All of the above could be video-taped, and the video tape could be included as part of the portfolio.

Audiences for portfolio exhibitions could include the following:

A. Classroom peers
B. Student body peers
C. Parents
D. Interested community
E. Administration; faculty



II. Student Review of Portfolio

Students review their own portfolios and write summaries of what they have learned and what roles their portfolios will take in their future educational process and career development plans.

The following are general suggestions for the format of the review:

A. Oral presentation of review
B. Letter to teacher
C. Letter to future employer
D. Letter to college/university/vocational school
E. Letter to school administration

A video tape of the oral presentation or the letter could become part of the portfolio.

III. Teacher Review of Portfolio

The teacher reviews all portfolios and produces a summary of their contents and effectiveness as an assessment tool. This summary becomes part of his or her own teaching portfolio.

This review and summary may include the following:

A. Student self-assessments
B. Student/teacher collaborative assessments
C. Student evaluations of portfolio assessment process and teacher
D. Students' choices of examples of their own best or representative works
E. Students' written reviews of their process and future plans for use of the portfolio
F. Field notes
G. Administrator/community surveys or written assessments
H. Plans for future portfolio assessments based on study of effectiveness of current assessments

IV. Plans for Retention or Disposal of Portfolios

The teacher and student decide what the future use of the portfolio will be. These uses include the following:

A. Retention by the teacher for use the next year with the same student

B. Retention by the student for use for employment or university application

C. Forwarding to the next level teacher of the subject for next year's use

D. Forwarding to administration for review

PILOT COMMITTEE COMMENTS

1. Lower levels tend to have difficulty with organizational skills. Students lose materials and are not able to meet checklist requirements.

2. Portfolio contents can be selected from regular instructional materials or be activities specifically assigned for the portfolio.

3. Portfolio assessment is an on-going process for which students should be trained and for which progress should be monitored.

4. Student ownership of his or her portfolio should be emphasized and reinforced often during the development process.

5. Collaboration on assessment practices is beneficial to those teachers developing their own systems of assessment criteria.

6. An investment of time and money is necessary at the implementation stage, when the format of the portfolios and the storage vehicles are chosen.

7. Not all students react favorably to portfolio assessment; therefore, portfolio assessment should be used in conjunction with other assessment methods in order to measure student growth.

8. At the implementation stage, the teacher should give serious consideration to retention or disposal of portfolios at the end of the assessment process.

9. Pacing of the integration of portfolios into the coverage of the curriculum content should be carefully pre-planned.

10. Portfolio assessment is an alternative form of assessment and is not intended to be used exclusively, but rather in conjunction with other methods.

SAMPLES

le 25 ~~novembre~~

② Mon cours favori est la gymnastique. C'est sensas parce que maintenant je suis plus flexible. Cette semaine nous faisons le saut. Je suis heureuse ~~que~~ de, je ~~peux~~ faire les [redacted] roues et ~~je peux~~ d'être debout sur mes mains. C'est extra. Je suis digne de faire le saut. C'est super-bon que je suis aussi flexible que ma petite sœur, parce qu'elle est très flexible.

10/10 Bien!

BEST COPY AVAILABLE

Le 2 septembre

Chère Madame,

Je veux faire beaucoup de choses cette année. Cet automne, je participerai dans l'équippe de Spell Bowl. J'espère que nous gagnerons. Je serai aussi dans l'équippe de discours et débat. Je voudrais faire bien. La chose que je veux le mieux est les bonnes notes. Je voudrais un A aucours de chemie. La chemie est très difficile.

En classe de français, je voudrais parler couramment en français. La langue est difficile pour apprendre mais j'essayerai de l'appendre. Cette année, je lirai un roman français. Des élèves iront à Paris, mais je pense que je n'irai pas à Paris.

Cette année, je passerai beaucoup d'examens comme le SAT et le PSAT parce que je solliciterai des bourses. Je voudrais aller à MIT. Je serai ingénieur, c'est pourquoi j'étudie l'électricité au lycée. La cloche sonnera

Au revoir,

le premier septembre

Chère Madame,

Je veux devenir une meilleure élève en français cette année. Je veux parler plus facilement le français. J'essayerai gagner le prix des langues étrangères. Je recevrai probablement le diplôme des honneurs académiques. Je voudrais une moyenne des notes qui est plus haute. J'essayerai d'avoir « magna cum laude » une fois au moins cette année.

Je sortirai beaucoup avec mes amis parce que maintenant j'ai des amis qui sont des étudiants. J'irai à tous les matchs de football américain. Je voudrais d'aller a l'état pour BPA une autre fois, comme j'ai fait l'année dernière. Et dans la compétition de l'orthographe, j'espère que nous ferons très bien.

Quand je vais à l'université, je veux étudier le français pour ma carrière. Peut-être je deviendrai professeur de français ou j'utiliserai le français dans les affaires.

BEST COPY AVAILABLE

10/10

Les Huynhs

L'histoire de mon nom de famille est très interessante.

Il y a longtemps, le nom original de ma famille était "Hoang." Ça voulait dire la couleur jaune. Le roi du Vietnam avait le même nom. Parce qu'il était le roi, personne ne pouvait le nom de "Hoang." Tous les gens du Vietnam nommés "Hoang" devenaient changer leur noms. Si un élève avait écrit "Hoang" sur son examen, la peine était la mort. L'élève n'était que tué, mais ses parents et son prof devenaient mourir aussi. Son prof était tué parce qu'il lui avait mieux enseigné. Beaucoup de personnes sont mortes parce que de leur noms.

C'est pourquoi aujourd'hui, mon nom de famille est "Huynh" pas "Hoang."

10/10

La Petite Marie

Germain a dit à Marie << Mes yeux te disent que je t'aime. Regarde-moi donc dans les yeux, ça y est écrit, et toute fille sait lire dans cette écriture-là. >> Quand Marie a reqardé dans les yeux de Germain, elle a commencé à trembler. Marie a vu dans les yeux l'amour que Germain avait pour ~~lui~~ elle. En voyant trembler Marie, Germain a cru qu'elle avait peur de lui. Germain ne pouvait pas savoir que Marie l'aimait. Marie a tendu la main à Germain. Elle lui a demandé << Pourquoi me dites-vous de ces choses-là, Germain? Vous voulez donc me faire pleurer? >> Parce que de ses émotions, il a commencé à trembler aussi. Peut-être il pensait que Marie pouvait l'aimer ou peut-être il pensait qu'elle l'a juste plaindu. Germain est presque parti mais Marie l'a arreté. Enfin Marie lui a dit qu'elle l'aimait.

Bien

53

LESSON PLAN FOR GERMAN INSTRUCTION 4/6/93 AT HIGHLAND SCHOOL

Course: German 1
Level: One
Unit: Basic alphabet

General Objective: Provide foundation to learn basic German letters.

Lesson Objective: Students will be able to recite the alphabet.

Subject Matter Content: The students will learn the alphabet.

Procedure:

Present the alphabet on a handout.

Present handouts with the correct pronunciation for the alphabet.

Say the alphabet.

Have the students repeat after the student teacher as the alphabet is said.

Have students pick cards to become on of three groups.

Give each group a tape recorder and a cassette tape.

Have each person in the group recite the alphabet for the tape player.

Collect the tapes.

Tell students that they will receive awards for their work on the cassettes on Thursday.

Timetable: 20 minutes

Materials:

Alphabet handouts

Tape recorders

Tapes

Group 1

LESSON PLAN FOR GERMAN INSTRUCTION 4/6/93 AT HIGHLAND SCHOOL

Course: German 1
Level: One
Unit: Numbers 1-10

General Objective: Students will be able to recite the numbers from one to ten.

Lesson Objective: Students will learn the German words for the numbers from one to ten and will participate in a discussion about them.

Procedure:

INTRODUCTION:

Put the numbers 1-10 on the chalkboard.

Say the numbers and have the students repeat them.

Repeat numbers to the class if class needs review.

Choose certain numbers and have students volunteer to say the German words for them by raising their hands.

REVIEW:

Board Race

Make up two to three teams.

Give the first person on the team a fish-shaped card with a number on it. (Different numbers for each team.)

Instruct the students to line up.

Put the German words for the numbers from one to ten on the board.

Have students race to put the numbers under the correct words on the board.

Timetable: 20 minutes

Materials: Magnetic chalkboard
Fish cards with numbers

Group 2

LESSON PLAN FOR GERMAN INSTRUCTION 4/6/93 AT HIGHLAND SCHOOL

Course: German 1
Level: One (Beginner)
Unit: Alphabet

Topic: Learn Alphabet

General Objective: Students will be able to recite the German alphabet with the proper pronunciation.

Lesson Procedure: Students will be divided into three groups, and each group will have a leader. Flash cards will be used to aid in the learning process.

Procedure:

Tell students the correct pronunciation of each letter.

Show students the flash cards.

Explain the directions to the students.

1. Repeat after the leader.
2. Say the letter after the leader shows the flashcard.

Tape record each group saying the alphabet.

Lesson Development: Answer questions the students may have.

Timetable: The activity will take twenty minutes.

Materials: Flashcards
Handouts with alphabet and pronunciation
Poster
Tape recorders and tapes

Group 3

LESSON PLAN FOR GERMAN INSTRUCTION 4/6/93 AT HIGHLAND SCHOOL

Course: German
Level: One
Unit: Alphabet

General Objective: Students will be able to recite the German alphabet and will know how to pronounce the basic sounds.

Lesson Objective: Students will learn the German alphabet and pronounce the names in German.

Procedure:

Tell students that they will be learning the German alphabet as well as how to say the names of the letters.

Show the students the alphabet and demonstrate the pronunciations.

Recite the alphabet for students and have them repeat after the student teachers.

Have the students refer to a handout of the letters and their pronunciations.

Demonstrate to the students how to say "My name is . . ." in German.

Have the students write "Ich heisse. . ." on cards.

Review the alphabet once more by having the students repeat after the student teachers.

Materials of Instruction:

Markers
Flashcard paper
Lined notebook paper

Group 4

LESSON PLAN FOR GERMAN INSTRUCTION 4/6/93 AT HIGHLAND SCHOOL

Course: German 1
Level: One
Unit: Names, Introductions and Greetings

Objective: Students will be able to introduce themselves and to reply to polite inquiries (i.e. How are you?)

Lesson: Students will learn by repeating phrases and speaking directly with the student teachers.

Subject Matter: Students will learn to introduce themselves, ask others how they are doing, and answer such questions.

Procedure: Introduce self in German
Discuss Introduction
Show students individual phrases by writing them on the chalkboard
Pronounce the phrases for the students
Direct class in repeating the phrases
Select individuals to pronounce the phrases

Timetable: This class will last 20 minutes
(9:00 a.m. to 9:20 a.m.)

Materials Needed: Chalk and chalkboard

Group 5

LESSON PLAN FOR GERMAN INSTRUCTION 4/6/93 AT HIGHLAND SCHOOL

Course: German 1
Level: One
Unit: Numbers 1-10

General Objective: Students will be able to pronounce and recognize the German numbers one through ten.

Lesson Objective: Students will demonstrate their new knowledge of the German numbers (one through ten) by participating in a comprehensive chalkboard drill.

The Procedure:

Tell students that they will be learning to say and recognize the German numbers one to ten.

Show the proper spelling of each German number and the corresponding numeral, and say the correct pronunciation.

Hand out color-coded fish-shaped pieces of paper to each student and have the students divide into teams according to their fish color.

Familiarize the students with their numbers by having each person say his or her number aloud.

Begin a game by calling out a German number. The people who correctly identify the number will come to the chalkboard.

Drill the students at the board by calling out a German number and having the students write the corresponding numeral.

Award the first correct answer with a point to the team of the winner. At the end of the round, the team with the most points gets a prize.

Repeat another round--this time saying an English number and having the students write the number in German. (If time permits.)

(Numbers, the German spellings of those numbers and the pronunciations for the numbers will be hung along the chalkboard for reference.)

Materials of Instruction:

Fish cards
Tape
Chalkboard

Group 6

BIBLIOGRAPHY

Sources for Portfolio Assessment of Writing

Indiana Department of Education
Portfolio Assessment of Writing Pilot Project
Monroe County Community School Corporation
Helen Hollingsowrth, Contact

Atwell. Nancie. **In the Middle: Writing, Reading, and Learning with Adolescents.** Upper Montclair.NJ:Boynton/Cook Publishers. Inc.. 1987

Beaven.Mary H. "Individualized Goal Setting, Self-Evaluation, and Peer Evaluation." **In Evaluating Writing: Describing,Measuring,Judging.** Charles R. Cooper and Lee Odell, eds. Urbana, IL: National Council of Teachers of English, 1977.

Calkins, Lucy McCormick.**The Art of Teaching Writing.** Portsmouth.NH: Heinemann Educational Books, Inc. 1986.

Costa,Arthur. "Re-assessing Assessment." **Educational Leadership.** April 1989:2.

D'Ignazio, Fred. "An Inquiry-Centered Classroom of the Future." **The Computing Teaching,** March 1990: 16-19.

Jongsma, Kathleen Stumpf. "Portfolio Assessment." **The Reading Teacher,** December 1989: 264-265.

Krest,Margie. "Adapting the Portfolio to Meet Student Needs." **English Journal,** February 1990: 29-34.

Matthews,Jackie K. "From Computer Management to Portfolio Assessment." **The Reading Teacher.** February 1990: 420-421.

Mills, Richard P. "Portfolios Capture Rich Array of Student Performance." **The School Administrator.** December 1989: 8-11.

Moffett,James and Betty Jane Wagner. **Student-Centered Language Arts and Reading, K - 13: A Handbook for Teachers.** 3rd.ed, Boston: Houghton Mifflin Company. 1983.

Reif,Linda. "Finding the Value in Evaluation: Self-Assessment in a Middle School Classroom." **Educational Leadership.** March 1990: 24-29.I

Shepard,Lorrie A. "Why We Need Better Assessment." **Educational Leadership,.** April 1989: 4-9.

Valencia,Shelia. "A Portfolio Approach to Classroom Reading Assessment: The Whys, Whats, and Hows." **The Reading Teacher,** January 1990: 338-340.

Vavrus, Linda. "Put Portfolios to the Test." **Instructor.** August 1990: 48-53.

Wiggins,Grant. "Teaching to the (Authentic) Test." **Educational Leadership.** April 1989: 41-47

Wolfe, Dennie Palmer. "Portfolio Assessment: Sampling Student Work." **Educational Leadership,** April1989:35-39.

SELECTED BIBLIOGRAPHY
ANNOTATED by Dr. Janet Boyle
August, 1993

Arter, Judy. "Using Portfolios in Instruction and Assessment: State of the Art Summary." Northwest Regional Educational Laboratory White Paper, September 1990.

Summary of over 50 article and papers on portfolios, mostly as used in writing and integrated language arts. Provides brief discussions of definitions, purposes, content, self-reflection/self-evaluation, and issues to consider.

Camp, Roberta. "Thinking Together about Portfolios," The Quarterly of the National Writing Project and the Center for the Study of Writing. 12:2: 1-3, 8-14, 27.

Howard, Kathyrn. "Making the Writing Portfolio Real," The Quarterly of the National Writing Project and the Center for the Study of Writing. 12:2: 1-3, 4-7, 27.

Describes the phases in a year-long implementation of portfolios in Pittsburgh's Arts PROPEL project.

Krest, Margie. "Adapting the Portfolio to Meet Student Needs," English Journal. February 1990, pp. 29-34.

Useful tips on implementing, organizing, and grading writing portfolios. Especially helpful are sample grading sheets.

McIntosh, Margaret E. "No Time for Writing in Your Class?" Mathematics Teacher, September 1991, pp. 423-432.

Terrific article which is full of writing ideas for the mathematics class! Specific examples are given of writing activities and assignments.

Murphy, Sandra and Smith, Mary Ann. "Talking about Portfolios," The Quarterly of the National Writing Project and the Center for the Study of Writing. 12:2:1-3, 24-27. Spring 1990.

Excellent article which lists a variety of purposes for using portfolios as well as decisions to be made for implementation. Three examples of portfolio use in English classrooms are also presented.

Paulson, Leon F. and Paulson, Pearl R. "How Do Portfolios Measure Up? A Cognitive Model for Assessing Portfolios." ED 324329. August 15, 1990, 32 pp.

Wide-ranging article which reviews the development of portfolio usage in education, presents the CMAP (Cognitive Model for Assessing Portfolios), and provides three different examples of portfolios. One of the examples cited is of using portfolios to identify grades K-3 children for gifted programs.

Paulson, Leon F., Paulson, Pearl R., and Meyer, Carol A. "What Makes a Portfolio a Portfolio? Educational Leadership. February 1991, pp. 60-63.

Clearly written overview presents rationale and guidelines for implementing portfolios in classrooms.

Perry, Phillis J. "Classroom Portfolios: Capturing the Action," Teaching K-8, August/September, 1991, pp. 59-61.

Stimulating description of classroom portfolios that teachers assemble to "capture the flavor" of their work in their classrooms.

Rief, Linda. "Finding the Value in Evaluation: Self-Assessment in a Middle School Classroom," Educational Leadership. March, 1990, pp. 24-29.

Helpful guidelines and rationale for implementing writing portfolios in the classroom.